LIBRARY JOURNAL

OCTOBER 1, 1989

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THE LIBRARY HAS BLOWN UP!

DOES IT MATTER WHERE YOU'RE FROM?

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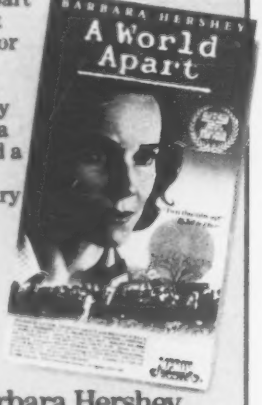

Barbara Hershey

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VOL. 114 No. 16

LIBRARY

Richard De Gennaro, Director of the New York Public Library, discusses 30 years of technological change and how the view of librarians must adapt. See his article on page 40. Photograph by Bill Kelly

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Editorial Offices: Library Journal, 249 W. 17th St., New York, NY 10011; 212-463-6819; FAX 212-242-6987.

Sales Offices: Library Journal, 249 W. 17th St., New York, NY 10011. Diane Carey, 212-463-6808; Nancy Iori, 212-463-6795; Karen Massimino, 212-463-6798; Lorena Parrish, 212-463-6799.

Midwest: Cahners Publishing, 1350 E. Touhy Ave., Des Plaines, IL 60018-3358. Ron Shank, 312-390-2927.

West: Library Journal, 7320 Hawthorn Ave., Suite 304, Los Angeles, CA 90046. Nancy Helmbold, 213-876-1375.

South: Library Journal, 2975 Christophers Ct. NE, Marietta, GA 30062. Robin Mays, 404-977-9372.

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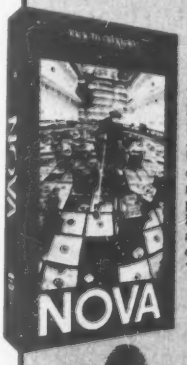

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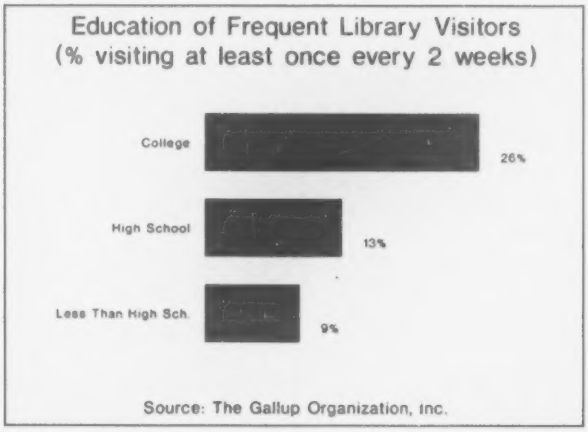
LIBRARY MARKET OUTLOOK

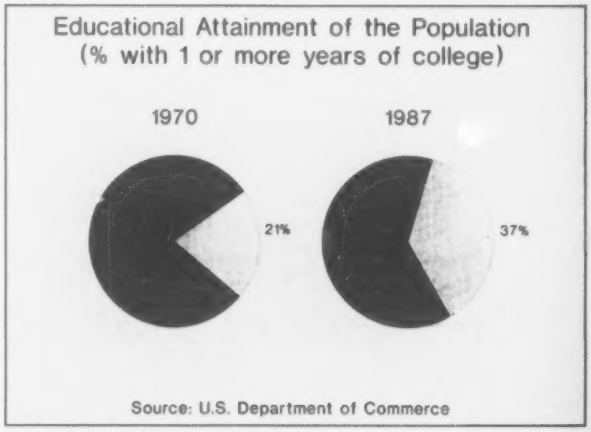
BY DEBORAH SELSKY

Increasing Educational Attainment Levels Good News for Librarians

The level of educational attainment is on the rise. This is good news for librarians, publishers, and booksellers. Recent surveys have found that Americans with at least one year of college education are the most frequent library visitors, the most avid book readers, and the heaviest book buyers (see also Library Market Outlook, May 15, p. 22; June 15, p. 16).

The most frequent library visitors (those who visit at least once every two weeks) are college-educated women aged 18-24 and 35-49 who live on the West Coast, according to a 1985 Gallup survey. These same characteristics also describe the heaviest book buyers and most avid book readers. The 18-24 and 35-49 age groups also have the highest percentage of college-educated people. The Western region of the United States has the highest percentage of college-educated residents. The level of educational attainment appears to be the most important determinant of reading/book-buying habits.





Where's the sex?

The one exception to this finding, however, is sex. The largest number of book buyers and readers are female, whether college educated or not. In fact, a higher percentage of men have a college education, yet women are more likely to frequent libraries and bookstores. One reason is that women, more often than men, escort children to the library, and buy books for children and as gifts.

In a recent reading-habits study, 54 percent of the college-educated population indicated that they had been reading a book the day before; 64 percent had finished a book within the past month. Forty-four percent of high school graduates had finished a book within the past month. Only 33 percent of non–high school graduates finished a book in that time period.

As a favorite evening pastime, reading lost out to watching TV by all groups of people except college graduates. Indeed, 23 percent of the college graduates preferred reading, while only 18 percent chose TV.

Let's talk demographics

The amount of educational attainment varies significantly by age, sex, race, and region of the country. Although 34 percent of all women have attended one or more years of college, only 17 percent have four or more years. This compares to 41 percent of all men with at least one year of college and 24 percent with at least four years. By race, 38 percent of whites, 26 percent of blacks, and 51 percent of all other races (including Indian, Japanese, and Chinese) attend some college.

The age group with the highest percentage of people with some college education is 35- to 44-year-olds. Still, 35 percent of 18- to 24-year-olds and 45 percent of 25- to 34-year-olds have at least one year of college education. Of course, these younger age groups include many people who are just enrolled or about to enroll and would not be included in these totals.

The size of the college-educated population is increasing. In 1987, 37 percent of all persons ages 25 and older had one or more years of college education, while 20 percent had completed at least four years. These percentages have nearly doubled since 1970, when 21 percent had at least one year and 11 percent had at least four years of college.

The trend is toward higher education attainment, as exemplified by the rising percentages of people with some college education. In addition, the percentage of 17- and 18-year-olds graduating from high school is once again increasing, after more than a decade of decline. As the level of education and the number of college-educated people grows, the amount of library visits and the number of books bought and read will certainly increase.

Deborah Selsky is an economist with Cahners Economics, which provides industry analyses and forecasting services for the markets its magazines serve

Organizations are supposed to be good. What does that mean?

The Grail of Goodness:

The Effective Public Library

By Thomas Childers & Nancy A. Van House

THE "GOODNESS" question has been asked about all kinds of organizations, probably forever. Regarding organizations, the goodness question is implied in attempts to describe the benefits derived from organizations, to explain their impact, to restructure them, to count their accomplishments, and, on rare occasion, to disband them. Organizations are supposed to be good; libraries are supposed to be good.

Under the name of Organizational Effectiveness, "goodness" has been studied for decades. In the last 20 years or so, the studies have proliferated, especially in the nonprofit sector, fueled by a mix of social, economic, and political factors. Among those are a more competitive environment for service organizations; a scarcity of financial and other resources; the rise of strategic marketing and public relations in the nonprofit sector; and the increasing demand for accountability.

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The library's quest

The library profession has joined the crusade. The pursuit of the Grail of Library Goodness[1] has resulted in thousands of publications and unpublished in-house reports, including studies of use and users, cost-benefit and cost-effectiveness analyses, reports of standard library statistics, works on measurable objectives and output measures, and myriad other writings, all aimed at describing the goodness of the library.

In the library realm, the most substantial effort addressing effectiveness has been in the area of public libraries. Within a 15-year period, the Public Library Association officially abandoned nationwide standards for public libraries; produced two planning manuals oriented toward establishing local objectives (especially service objectives);[2] produced two editions of a manual for output measurement;[3] and seemed to achieve widespread acceptance of the two manuals.

In its concentration on *output* measures and *service* objectives, PLA seems to have assumed that the appropriate directions for public libraries and measures of its achievement (i.e., effectiveness) are related to organizational *outputs* (i.e., service capacity or consumption of services). While the manuals offer choice, that choice is confined to outputs. Moreover, the development of the output measures was done without an empirical base; there was no systematically laid foundation for choosing which measures to adopt. Nor is there a systematically laid foundation for selecting output measures over other kinds of measures to describe library effectiveness.

The emphasis on outputs has been beneficial. It has advanced public libraries in probably the toughest area of self-definition (setting service objectives) and measurement (attaching numbers to the service objectives). However, the search does not end there. Librarians need a firm basis for deciding how to measure their organizations' effectiveness and thus how to represent themselves to the world. Like the manager of any other organization, the librarian needs a better idea of what an effective organization (public library) is before deciding how to measure it.

What defines effectiveness?

The management field has broken new ground in the area of effectiveness in the past ten years. Riding

largely on the work of Cameron,[4] the management literature now displays a more mature understanding of organizational effectiveness. First, the definition of effectiveness is accepted as *multidimensional*; that is, to describe an organization's effectiveness, one probably must do so in several ways, using several different aspects of the organization.

Second, there seems to be *no single all-purpose definition* of effectiveness that can be applied to all organizations: not all nonprofit organizations, not all libraries, not even all public libraries. Rather, each type of organization needs its own definition. Third, no single definition of or approach to organizational effectiveness is inherently *most valid*. Fourth, at least *four broad approaches* to (models of) effectiveness can be identified in recent management literature. Whereas the literature in the field seems to assume that a library's service outputs are the sole valid measure of effectiveness, that approach is only one of several possible.

- The *goal* model views effectiveness in terms of the organization's achievement of specific ends. It stresses outputs and productivity, such as consumption of services and proportion of usership. This is reflected in both *Output Measures for Public Libraries* and *Planning and Role Setting for Public Libraries*.

- The *process* model says that organizations do not exist solely to attain their goals. They are also social groups seeking to survive and maintain their equilibrium. Thus, effectiveness is measured by internal processes and organizational health (for instance, internal communication and degree of turnover) as well as by goal attainment.

- The *open systems* model emphasizes the organization's need to secure resources from its environment. Relationships with external resources and their controllers—such as those with power in the budgetary process or the ability to pass a tax referendum—thus become the basis for judging effectiveness.

- The *multiple constituencies* model is concerned with the organization's constituent groups. It defines effectiveness as the degree to which the needs and expectations of strategic constituencies, such as certain user groups or leaders in the community, are met. It differs from the open systems model in that constituencies to be satisfied are not necessarily the power elite.

The models emphasize different aspects of the organization's effectiveness. They should be seen as overlapping rather than contradictory. Different approaches may be appropriate under different organizational circumstances. Different constituent groups of the same organization, and even different members of a constituent group, may adopt different approaches to evaluating an organization's effectiveness. For instance, a small stockholder may view Widgetcorp's effectiveness in terms of payment of short-term dividends, while a large stockholder may see it in terms of long-term market share.

The public library effectiveness study

In 1988–1989 the authors performed a national study to discover what comprises an effective public library.[5] The study was intended not to *assess* the effectiveness of libraries or to identify libraries that were effective, but to help *define* effectiveness for public libraries. The study was intended as a prototype for other types of libraries. From the management literature the study assumed that 1) there were multiple ways of viewing effectiveness, and 2) different people or "constituents" of an organization might see effectiveness in different ways.

On a long list of items—potential *indicators* of organizational effectiveness—people were asked to express how useful they considered each indicator to be in describing a public library to another person. The question was tantamount to asking them to identify the facets of the public library that are salient for them. The responses could be seen as tapping their views of the public library—that is, what criteria they use to judge a library's effectiveness. What about the public library is more important to them and what less?

The study was designed not only to identify what particular indicators are important to people, but also to disclose the *broad* views people are inclined to take of the public library.

Constituent groups

Seven key constituent groups of public libraries were chosen in order to test the hypothesis that different groups would view the effectiveness of public libraries in different ways. The groups chosen were considered by the researchers and their advisors to be influential, directly or indirectly, in organization-level decisions.

1. *Library managers* at the highest level of the library
2. *Library service staff* who serve the public directly, in a professional capacity with or without formal professional status
3. *Trustees* of the library, elected or appointed
4. *Users* chosen as they come through the library's doors
5. *Friends* of the Library group members, or equivalent, currently active
6. *Local officials* from the library's funding or jurisdiction, with an official role related to the library, elected or appointed
7. *Community leaders* who have some influence, direct or indirect, on library decisions

Methodology

First, published and unpublished library literature was scoured for items that might indicate effectiveness. Then interviews were held with library staff, city officials, trustees, and users on the East and West coasts. Thus we identified 257 indicators related to the effectiveness of public libraries—such specific things as bookmobile service, speed of acquisitions, number of periodical titles, percentage of holdings intended for juveniles compared to juvenile percentage of population, interlibrary loan fill rate, reserve service, and capital expenditures. The 257 specific indicators were collapsed into 61 broader indicators, such as "Number of materials (items) owned by the library"; "Amount of total expenditures"; "Flexibility of the library, or ability to change" (see chart).

A random sample of public libraries was drawn, with proportional representation in all quadrants of the continental United States and in all size categories of libraries above 25,000 service population. Eighty-four libraries participated. Directors of those libraries were then asked to name individuals in the seven constituent categories.

The questionnaire was mailed to the 2,689 people named, asking:

> Imagine that you want to describe a public library's effectiveness to another [member of the same constituent group, such as trustee, library manager, etc.]. How important would it be for you to know each of the following about that library?

Each indicator was then rated independently on a scale of one to five, unimportant to important; and open-ended questions at the end asked them to add any that were not covered in the 61 listed. Confidence in the findings was bolstered by the response rate: 89.8 percent overall. Even the local officials and community leaders—

Indicators in Rank Order, by Constituent Group, Annotated

	COMMUNITY LEADERS	LOCAL OFFICIALS	FRIENDS	TRUSTEES
1.	**Convenience of Hours***	**Convenience of Hours***	**Convenience of Hours***	**Convenience of Hours***
2.	**Range of Materials***	**Range of Materials***	**Range of Materials***	**Staff Helpfulness***
3.	**Range of Services***	**Services Suited to Community***	**Staff Helpfulness***	**Services Suited to Community***
4.	**Staff Helpfulness***	**Range of Services***	**Range of Services***	**Range of Materials***
5.	**Services Suited to Community***	**Staff Helpfulness***	**Services Suited to Community***	**Range of Services***
6.	**Materials Quality***	**Materials Availability**	**Convenience of Location**	Public Opinion
7.	**Materials Availability**	**Convenience of Location**	**Materials Quality***	Managerial Competence
8.	**Awareness of Service**	**Materials Quality***	Contribution to Community Well-being	Staff Morale
9.	**Convenience of Location**	**Awareness of Services**	**Awareness of Services**	**Materials Quality***
10.	Free-ness of Services	Users' Evaluation	**Materials Availability**	Staff Quality
11.	**Contribution to Community Well-being**	**Contribution to Community Well-being**	Free-ness of Services	Users' Evaluation
12.	Users' Evaluation	**Public Opinion**	**Staff Quality**	Awareness of Services
13	**Speed of Service**	Number of Visits	Building Easy to Identify	**Contribution to Community Well-being**
14.	**Staff Quality**	**Managerial Competence**	**Public Opinion**	Number of Visits
15.	**Public Opinion**	**Speed of Services**	Special Group Services	Convenience of Location
16.	**Handicapped Access**	**Handicapped Access**	Staff Morale	Circulation
17.	Parking	Free-ness of Services	**Managerial Competence**	Goal Achievement
18.	**Managerial Competence**	**Staff Quality**	**Handicapped Access**	Flexibility of Library
19.	Newness of Materials	Circulation	Support of Intellectual Freedom	Users per Capita
20.	Flexibility of Library	Special Group Services	**Speed of Services**	Materials Availability
21.	Number of Visits	**Building Easy To Identify**	Newness of Materials	Special Group Services
22.	Building Suitability	Parking	**Flexibility of Library**	Speed of Services
23.	**Staff Suited to Community**	**Flexibility of Library**	Parking	**Support of Intellectual Freedom**
24.	**Building Easy to Identify**	Newness of Materials	Interlibrary Cooperation	Free-ness of Services
25.	Special Group Services	Goal Achievement	Building Suitability	Amount of Planning and Evaluation
26.	**Support of Intellectual Freedom**	**Staff Suited to Community**	Users' Evaluations	**Building Easy To Identify**
27.	Interlibrary Cooperation	Staff Morale	**Staff Suited to Community**	Materials Expenditure
28.	Staff Morale	Building Suitability	Number of Visits	**Staff Suited to Community**
29.	Circulation	Interlibrary Cooperation	**Staff Contact with Users**	Handicapped Access
30.	**Staff Contact with Users**	Total Expenditures	Goal Achievement	Total Expenditures
31.	Users per Capita	Users per Capita	Circulation	**Efficiency***
32.	**Goal Achievement**	Program Attendance	Building Appeal	Staff Contact with Users
33.	Building Appeal	**Materials Owned**	**Efficiency***	Written Policies, etc.
34.	**Number of Materials Owned**	Support of Intellectual Freedom	User Safety	Building Suitability
35.	Program Attendance	**Efficiency***	Public Relations	Staff Expenditures
36.	Total Expenditures	Staff Contact with Users	Users per Capita	Inter-Library Cooperation
37.	**Efficiency***	**Amount of Planning and Evaluation**	**Amount of Planning and Evaluation**	Public Relations
38.	Reference Fill Rate	Library Products	**Materials Owned**	**Materials Owned**
39.	**Amount of Planning and Evaluation**	Building Appeal	Other Collections	Parking
40.	Relations with Community Agencies	Materials Expenditure	Materials Expenditure	Newness of Materials
41.	Library Products	Safety of Users	Board Activeness	**Staff Continuing Education**
42.	Materials Expenditure	Reference Fill Rate	Voluntary Contributions	Safety of Users
43.	Info about other Collections	**Community Analysis**	**Relations with Community Agencies**	Staff Size
44.	**In Library Materials Use***	**In Library Materials Use***	**Program Attendance**	Reference Fill Rate
45.	**Community Analysis**	Voluntary Contributions	**Equipment Usage**	**Program Attendance**
46.	Public Relations	**Relations with Community Agencies**	Total Expenditures	**Community Analysis**
47.	**Equipment Usage**	Inter-Library Loans	Inter-Library Loans	**Equipment Usage**
48.	Inter-Library Loan	**Equipment Usage**	Reference Fill Rate	Building Appeal
49.	Voluntary Contributions	Public Involvement in Library	**In Library Materials Use***	**In Library Materials Use***
50.	Safety of Users	Info. About Other Collections	**Staff Continuing Education**	Variety of Users
51.	Staff Continuing Education	Staff Size	Staff Size	**Board Activeness**
52.	Staff Size	Public Relations	**Public Involvement in Library**	Relations with Community Agencies
53.	**Variety of Users**	**Staff Expenditure**	**Staff Expenditure**	**Voluntary Contributions**
54.	**Public Involvement in Library**	**Variety of Users**	**Library Products**	Inter-Library Loans
55.	**Staff Expenditure**	Staff Continuing Education	**Variety of Users**	Info. About Other Collections
56.	**Volume of Ref. Questions**	**Board Activeness**	Community Analysis	**Library Products**
57.	**Library Use Compared w/Other Services/Events***	**Volume of Ref. Questions**	Written Policies, etc.	**Volume of Ref. Questions**
58.	**Board Activeness**	**Library Use Compared w/Other Services/Events***	**Volume of Ref. Questions**	**Public Involvement in Library**
59.	Written Policies, etc.	Written Policies, etc.	**Library Use Compared w/Other Services/Events***	**Library Use Compared w/Other Services/Events***
60.	**Materials Turnover***	**Turnover of Materials***	**Turnover of Materials***	**Turnover of Materials***
61.	**Energy Efficiency***	**Energy Efficiency***	**Energy Efficiency***	**Energy Efficiency***

Note: Bold indicators are ranked in the same sextile by four or more constituent groups
Bold and asterisked (*) indicators are ranked in the same sextile by all seven groups

USERS	MANAGERS	SERVICE LIBRARIANS	
Convenience of Hours*	**Convenience of Hours***	**Staff Helpfulness***	1.
Range of Materials*	**Staff Helpfulness***	**Range of Services***	2.
Range of Services*	**Range of Materials***	**Range of Materials***	3.
Staff Helpfulness*	**Services Suited to Community***	**Convenience of Hours***	4.
Materials Quality*	**Range of Services***	**Services Suited to Community***	5.
Convenience of Location	Circulation	Circulation	6.
Materials Availability	Public Opinion	**Materials Quality***	7.
Free-ness of Services	**Materials Quality***	Staff Morale	8.
Services Suited to Community*	Number of Visits	Awareness of Services	9.
Newness of Materials	**Awareness of Services**	Staff Quality	10.
Parking	Convenience of Location	**Public Opinion**	11.
Speed of Services	**Staff Quality**	Number of Visits	12.
Interlibrary Cooperation	Users' Evaluation	Convenience of Location	13.
Handicapped Access	Users per Capita	Users' Evaluation	14.
Awareness of Services	Materials Availability	Materials Expenditures	15.
Staff Quality	Materials Expenditures	**Managerial Competence**	16.
Special Group Services	Staff Morale	Users per Capita	17.
Support of Intellectual Freedom	**Speed of Services**	Materials Availability	18.
Building Suitability	Building Easy to Identify	Materials Owned	19.
Staff Morale	Reference Fill Rate	**Contribution to Community Well-being**	20.
Building Easy To Identify	Contribution to Community Well-being	Reference Fill Rate	21.
Flexibility of Library	Total Expenditures	**Support for Intellectual Freedom**	22.
Staff Suited to Community	Managerial Competence	**Staff Contact with Users**	23.
Contribution to Community Well-being	**Flexibility of Library**	**Building Easy To Identify**	24.
Managerial Competence	New Materials	**Flexibility of Library**	25.
Staff Contact with Users	**Staff Contact with Users**	Staff Size	26.
Users' Evaluation	**Support of Intellectual Freedom**	Special Group Services	27.
User Safety	Materials Owned	Total Expenditures	28.
Building Appeal	Free-ness of Services	Speed of Services	29.
Info About Other Collections	**Staff Suited to Community**	Written Policies, etc.	30.
Efficiency*	**Goal Achievement**	Handicapped Access	31.
Library Products	Staff Size	Free-ness of Services	32.
Inter-Library Loans	Special Group Services	**Goal Achievement**	33.
Materials Owned	Building Suitability	Newness of Materials	34.
Reference Fill Rate	Written Policies, etc.	Interlibrary Cooperation	35.
Goal Achievements	**Efficiency***	**Efficiency***	36.
Public Opinion	Volume of Ref. Questions	Staff Suited to Community	37.
Materials Expenditure	Parking	Public Relations	38.
Staff Continuing Education	Handicapped Access	**Amount of Planning and Evaluation**	39.
Amount of Planning and Evaluation	**Amount of Planning and Evaluation**	Building Stability	40.
Public Involvement in Library	Variety of Users	Volume of Ref. Questions	41.
In Library Materials Use*	Public Relations	Staff Expenditure	42.
Relations with Community Agencies	**In Library Materials Use***	Variety of Users	43.
Equipment Usage	Building Appeal	**Program Attendance**	44.
Circulation	Staff Expenditure	Parking	45.
Public Relations	**Program Attendance**	**Staff Continuing Education**	46.
Staff Size	Inter-Library Cooperation	Building Appeal	47.
Number of Visits	**Relations with Community Agencies**	**Relations with Community Agencies**	48.
Total Expenditures	**Staff Continuing Education**	**In Library Materials Use***	49.
Written Policies, etc.	**Community Analysis**	Board Activeness	50.
Voluntary Contributions	**Turnover of Materials***	Inter-Library Loan	51.
Staff Expenditure	**Board Activeness**	Equipment Usage	52.
Board Activeness	Inter-Library Loan	Safety of Users	53.
Users per Capita	Equipment Usage	Community Analysis	54.
Community Analyses	Safety of Users	Info. About Other Collections	55.
Variety of Users	**Public Involvement in Library**	**Turnover of Materials***	56.
Program Attendance	Info. About Other Collections	**Library Products**	57.
Number of Ref. Questions	Voluntary Contributions	**Public Involvement in Library**	58.
Library Use Compares w/Other Services/ Events*	**Library Use Compared w/Other Services/ Events***	Voluntary Contributions	59.
Energy Efficiency*	**Library Products**	**Library Use Compared w/Other Services/ Events***	60.
Turnover of Materials*	**Energy Efficiency***	**Energy Efficiency***	61.

constituents whom we were sure would be the most reluctant—replied at a better than 80 percent rate.

The most important indicators

Returns were tabulated separately for each constituent group, and the constituent groups were compared. Because of the varied nature of the seven constituent groups, each group was sampled in a different way. That is, different proportions of their total populations were studied (for instance, all four top-ranking library managers, but only six users drawn quasi-randomly from a very large number of users). Thus, the samples are too heterogeneous and their sizes too variable to tabulate all their data together.

All 61 indicators were found to have some importance in describing a library's effectiveness. Specifically, of the 427 scores (seven constituent groups x 61 indicators), 97 percent were above the midpoint on the one to five scale.

Six indicators scored in the top nine for all constituent groups. 1. Convenience of Hours; 2. Range of Materials; 3. Staff Helpfulness; 4. Range of Services; 5. Services Suited to the Community; and 6. Materials Quality. All six can be interpreted as client-centered and service-centered. They deal with the nature and quality of service offerings and client access to services. Internal processes (such as management activities) or institutional inputs (such as expenditures or the number of staff) do not figure in the high-scoring six. Note that two of the top six are related to materials.

Three indicators scored in the bottom 11 for all groups. They can be considered "universally" the least important of the 61 for describing a public library: 1. Library Use Compared with Use of Other Community Services/Events; 2. Turnover of Materials; and 3. Energy Efficiency. An additional five indicators were scored in the bottom 11 by four, five, or six constituent groups. They are widely, although not universally, considered least important: 1. Variety of Users; 2. Public Involvement in Library; 3. Staff Expenditures; 4. Volume of Reference Questions; and 5. Board Activeness. Remember that, while relatively low, the scores of these indicators rarely fell below the midpoint on the scale, indicating that they were considered "important to know" to some degree. This is not surprising, since almost all of the indicators on the questionnaire had been drawn from literature that asserted their importance.

Turnover of Materials is equivalent to "turnover rate," a measure of collection viability included in *Output Measures*. Surprisingly, both librarian groups—managers and service librarians—relegated this to their bottom 11 indicators.

Like the highest-ranking indicators, the lowest-ranking include concern with services and clients: Volume of Reference Questions, Public Involvement in Library, Variety of Users, Library Use Compared . . . , and Materials Turnover. However, in contrast to the highest-ranking set, the lowest-ranking set also includes indicators focused on the running of the institution: Energy Efficiency, Staff Expenditures, and Board Activeness. To some extent, Materials Turnover and Public Involvement in Library can be considered institution oriented.

Indicators that scored between the top and bottom sets also contrast with the top set in including institution-oriented concerns: management matters (such as Managerial Competence, Goal Achievement, Efficiency and Flexibility of Library); and external nonclient relations (Relations with Community Agencies, Public Opinion, and Contribution to Community Well-being). With these, the bottom and middle ranges include a large number of service and client-centered indicators.

It is natural to ask if there is a relationship between the size of the library and the way constituents of that library ranked the indicators. One could suppose, for instance, that respondents from a larger library might put more emphasis on service to special groups or interlibrary loan; or that a smaller library might stress the helpfulness of staff. When analysis-of-variance tests were run, the answer was no. The size of their library did not seem to influence the importance they attached to the various indicators.

Across constituent groups

Another natural question is, "Do different types of contituents attach importance to different indicators?" Do constituents view the library differently? There are prima facie arguments on both sides of the question. On the "Yes" side, one can claim that different constituents play different roles vis-à-vis the public library. Therefore, they heed different things about a public library. For example, a library director might be concerned with internal efficiency and fiscal and personnel resources; a library service professional, with materials and service provision; a city official and library trustee, with the way a library fits the community and overall quality of library management; and so on. The argument is not that a group would be *un*concerned with any of the indicators in the study, but that each group would *emphasize* certain indicators over the others.

On the "No" side is the argument that there is a pervasive idea of what a public library is—at least for the United States—and that that idea will dictate the responses of all constituent groups. Their scores for indicators would be more alike than unlike. For the first time, this study explored the differences in perception of the public library on a national level by various groups of people. Whether differences or sameness were found, the results could be important. The study revealed that groups are remarkably similar, as the table shows. The six indicators that scored in the top nine did so for *each* separate constituent group. Moreover, Convenience of Hours scored highest for *all* constituents except the Library Service Staff, for whom it was fourth.

Three more indicators—Materials Availability, Awareness of Services, and Convenience of Building Location—were scored in the top ten by at least four constituent groups. Put another way, four or more constituent groups agreed on *nine* of the *ten* most important indicators. Four or more groups agreed on eight of the ten least important indicators. The picture is clearly one of more similarity than dissimilarity.

A broad definition of library

For decades the profession has tried to conceptualize the public library in various ways, employing objectives, output measures, role statements, standard statistics, etc. There have been virtually no attempts to define the library empirically. The data of this study were used to ask, "What view is useful in defining the library, in order to measure it, set its objectives, or evaluate it?"

People's preferences on indicators were used to identify *dimensions* of effectiveness. The dimensions are groups of indicators. The indicators in each dimension are pointing to a common element, which the researchers try to characterize in the name of dimension. By performing analysis of the study data, we identified indicators were grouped by the respondents, tending to get similar "importance"

score from a given respondent.

Using the data for all constituent groups, the following dimensions were developed. Below each dimension are listed the indicators most influential in forming that dimension, statistically. The indicators that scored among the top six by all constituent groups, as discussed above, are indicated by an asterisk.

Dimension 1: Outputs and Inputs; 16 indicators
- Users per Capita
- Number of Visits to Library
- Reference Volume
- Circulation
- Variety of Users
- Materials Turnover
- Materials Expenditure
- Total Expenditures
- Program Attendance
- In-library Use
- Materials Owned
- Staff Size
- Reference Fill Rate
- Staff Expenditures
- Equipment Usage
- Use of Library Compared to Other Services/Events

Dimension 2: Internal Processes; 9 indicators
- Managerial Competence
- Staff Morale
- Staff Quality
- Efficiency of Library Operations
- Written Policies
- Goal Achievement
- Staff Helpfulness*
- Safety of Users
- Support of Intellectual Freedom

Dimension 3: Community Fit; 11 indicators
- Community Awareness of Offerings
- Users' Evaluation
- Contribution to Community Well-being
- Services Suited to the Community*
- Public Opinion
- Flexibility of Library Management
- Relations with Community Agencies
- Community Analysis
- Staff Suitability to Community
- Public Relations
- Staff Contact with Users

Dimension 4: Access to Materials; 6 indicators
- Information About Other Collections
- Interlibrary Loan
- Cooperation with Other Libraries
- Speed of Service
- Materials Availability
- Extent Services Are Free

Dimension 5: Physical Facilities; 5 indicators
- Building Appeal
- Convenience of Building Location
- Building Easy To Identify
- Parking
- Building Suitability

Dimension 6: Management Elements; 7 indicators
- Board Activeness
- Voluntary Contributions (Gifts, Money, Time)
- Library Products (Booklists, Guides, etc.)
- Energy Efficiency of Building
- Continuing Education for Staff
- Planning and Evaluation
- Public Involvement in Library Decisions

Dimension 7: Service Offerings; 5 indicators
- Range of Materials*
- Range of Services*
- Convenience of Hours*
- Materials Quality*
- Newness of Materials

Dimension 8: Service to Special Groups; 2 indicators
- Handicapped Access
- Special Group Services

By using the many individual responses, one can identify clusters of related indicators, revealing the broad underlying themes of a phenomenon such as library effectiveness. Success of the analysis lies in the coherence of elements in each dimension, and a good test of coherence is the nameability of the dimension.

For the most part, the elements make sense in their dimensions. Although the sixth, "Management Elements," contains a number of disparate indicators (Board Activeness, Energy Efficiency of the Building, and Voluntary Contributions) and thus forced a general name, the dimensions are relatively coherent. For all constituents, these are the major themes of public library effectiveness.

The view of the public library

The description of an organization's effectiveness—such as its price/earnings ratio, number of prescriptions dispensed, market share, or the grandeur of its main headquarters—is made from a particular vantage point. That description is equivalent to a *view* of the organization and to *what the speaker values* about it. This is the case for public libraries as well as for other types of organizations.

In the current study, the complex nature of effectiveness has been demonstrated in several ways. First, all 61 proposed indicators of effectiveness were seen as valid by all constituent groups. The indicators are wide-ranging, expressing or implying political, functional, social, economic, aesthetic, philosophical, and other considerations. Moreover, the indicators and the dimensions derived from them include not only service elements, but also aspects of management and internal operations, physical plant, and relations with the community.

Second, the dimensions reflect all four of the models of organizational effectiveness described at the beginning of this article. The goal view, the process view, the open systems view, and the multiple constituencies view are useful in evaluating the library and all four are embedded in one or another of the dimensions.

The "view" of a public library turns out to be not singular, but plural and complex: "views."

The views imply many areas of decision making related to the public library organization and the information that may be useful to library constituents in making decisions about the library. For example, most of the indicators suggest one or more *measures* that could serve the decision-making process.

Although public librarianship has made substantial strides in developing measures, the job is far from complete. We have long known that existing measures must be fine-tuned and tested before their meaning is clean and their data reliable. But this study makes it clear that at a more elementary level, the field probably needs additional measures. To wit, none of the six indicators that were in the Top Ten category for all constituent groups is matched in practice by a clear and widely shared measure. While the field measures some things related to hours, materials, staff, etc., there is no measure for the indicators as they are stated in that list.

The Grail is not yet in our grasp. This study proposes challenges for the future: validate the dimensions and indicators further; rank the importance of the dimensions in the field; develop multiple measures for each dimension; and define the effectiveness of other types of libraries.

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Tracking down the "origins" of the first novel

First Novelists

90 New Novels for Fall & Winter

By Ann Burns & Bibi Thompson

AS YOU HUNT through the output of this publishing season, you just might lay your hands on a novel penned by someone right there in your hometown or your homestate, someone you've never heard about; someone perhaps you can invite for an author talk, or whose work may warrant a special display at your library. To aid you in identifying new authors from your area, we have listed them by region (p. 58).

Asked to comment on what area they come from and how this has affected their writing, this fall's first novelists' responses conjure up myriad definitions and characterizations of "place." For many of them our question, like their writings, elicited a psychological search for self, yet for others it had no pertinence to their literary debuts. For Tina McElroy Ansa, her home Macon, Georgia remains an unsevered umbilical cord; a town, a state in which she is forever deeply rooted. Drifters like Bruce McAllister find the lack of anchorage itself an equally absorbing muse. Molly Gloss consecrates "the Western landscape . . . as character." For Douglas J. Keeling of Wichita, Kansas, the personal "landmarks" are as important as the geographical ones.

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Will Aitken
Terre Haute
Although I live in Canada now, I was born and grew up in Terre Haute, Indiana, to the age of 18 when I got out. From very early on I was convinced a dreadful mistake had been made; I was born in the wrong place. Terre Haute was drab, provincial, reactionary, hypocritical, and I was acutely unhappy. I always assumed, however, that my unhappiness would be remedied once I was old enough to move to a big city, where people would be vivid, cosmopolitan, liberal, fun. In 1972 I moved to Montreal where I discovered this assumption was correct. For a long time I didn't write about Terre Haute. I feared the past might recapture me instead of vice versa. I was wrong. Now that I have written *Terre Haute* I find I can visit the real place unmolested as long as I remind myself all the while that, like the girl in the Kurt Weill song, "I'm a stranger here myself." As was ever the case.

Tina McElroy Ansa
Baby of the Family
When I was about six or seven, my father told me that my hometown of Macon was in the middle of Georgia. In fact, he said that a certain fountain filled in with dirt in a park in town was the *exact* center of the state. That image of living in the middle of my home state has always made me feel surrounded, protected, centered. It is no wonder that I feel so linked to home, connected to the South that I've felt has always enveloped me. And it's not surprising that in my first novel, *Baby of the Family*, the South and home are strong elements, almost characters. In my novel, those images of home are not always comforting and safe, but ever-present, surrounding the characters like a state.

David Breskin
The Real Life Diary of a Boomtown Girl
I was born and raised in suburban Chicago. I went to an Ivy League college. I've lived for the last eight years on a small island on the coast of America—New York City. So, *obviously*, I had no choice but to write my first novel in the first-person voice of a 19-year-old girl who blasts and hauls coal for a living on the high desert of contemporary Wyoming. Such a seemingly radical discontinuity (my life vs. my narrator's) in fact only points up the strength of our culture: fluid, challenging, open, free. I don't think of myself as a Chicago writer or a New York writer; I think of myself as an American writer, in the American grain. As to where I'm from, though, I will respond: I'm from my mother, and from my father, and from all those I've met—chasing life around the landscape.

Robert Chibka
A Slight Lapse
Son of a movable meteorologist, I

JONEE ANSA

Tina McElroy Ansa

PAT ZAGELOW

Molly Gloss

Mary Pjerrou

ETHEL VIRGA

Robert Chibka

C. KATHIE KING

Shona Ramaya

was born in a Dakota, raised in Maine, where Downeast cohorts saw me (or I just saw myself) as an import of indeterminate provenance, kid-parcel delivered to the wrong address. I'm also, in a more recent sense, from higher ed, where lit grabbed me fast. Universities are a bit like the unset wherever of fast-food or motor-inn chains: I'm from Ovid, Sterne, Melville, Kafka, Ionesco, as much as New Haven, Iowa City, or Ithaca. From, finally, a tricky sense of *not* being from somewhere. My work displays a semi-detached fascination with the familiar-as-odd, the everyday as a source of comic conundra; and *A Slight Lapse* as it grew, startled me by reverting insistently to the issue of recovering roots: geographic and etymologic, generic as well as genetic.

Darrell Delamaide
Gold
My novel, *Gold*, portrays an American business journalist in London who suspects he's been manipulated as part of a massive hoax in the gold market. His efforts to unmask the plot take him to three continents within a week—the world of business and finance has become quite small. The hero's experience draws on my own background as a journalist born and raised in the Midwest and living in Europe. It is a long way from Pittsburg, Kansas, where I was born, to Paris, France, where I now live. With *Gold*, I've tried to write a fast-paced suspense story that shows how short the distance can become. I see myself as a global citizen, and the book reflects this view of the world.

Melvin Dixon
Trouble the Water
I was born in Stamford, Connecticut in 1950. I was educated in New England and taught for several years at a small college in northwestern Massachusetts. In my hometown, black Southerners maintained strong ties to their folks back home. When I first visited the South, I was impressed with the rural landscape, the unrelenting heat, and the ghosts of kin. What did this place and its people mean to me? This was the question I tried to answer through my imagination. My experiences, north and south, like those of my family, helped me tell the tale.

Neal Holland Duncan
Baby Soniat
If one is from New Orleans, the question "How has where you are from affected your writing?" is comparable to asking how parents have influenced their children. New Orleanians are as different from other Americans as Englishmen are from Albanians. Whether communist or capitalist, conformity has become the watchword of our levelizing age. The only sin left is individualism. Thank God that even in bankruptcy, New Orleans's heart is strong and her head is high. Some might feel *Baby Soniat*

FALL & WINTER LINE-UP
41 Publishers/90 Novels

St. Martin's	10
Viking	10
Birch Lane Pr.	6
Walker	5
Knopf	4
Ashley Bks.	3
Delacorte	3
Doubleday	3
Dutton	3
Harper	3
Story Line Pr.	3
Atheneum	2
Atlantic Monthly	2
Holt	2
NAL Bks.	2
Norton	2
Putnam	2
Scribner	2
Tor Bks.	2
Academy Chicago	1
Algonquin Bks.	1
Ballantine	1
Bantam	1
Contemporary Bks.	1
Crown	1
Dalkey Archive Pr.	1
Donald I. Fine	1
HBJ	1
Houghton	1
Mercury House	1
Morrow	1
Pantheon	1
Peachtree Pubs.	1
Presidio Pr.	1
Seal Pr.	1
S. & S.	1
Spinsters/Aunt Lute	1
Strawberry Hill	1
Ticknor & Fields	1
Univ. of Colorado & Fiction Collective	1

elitist, which it is not. It is individualist.

Molly Gloss
The Jump-Off Creek
I am a fourth-generation Oregonian, and have come to feel strongly that I am a Western (as opposed to Eastern) writer. The landscape of the West has always played a major role in my work, and the way in which characters and their physical environment act upon one another is a theme I've not yet tired of exploring. In fact, it seems to me a "Western" is any novel in which the Western landscape itself stands as a character, and by this measure *The Jump-Off Creek* is surely of the genre, though it likely won't be shelved with "Westerns" in bookstores or in libraries as it admits neither a shootout nor a romance, and spends most of its time with people who are simply holding fast against loneliness.

Lucy Kavaler
The Secret Lives of the Edmonts
Born in New York, I have had an abiding interest in its history. Some years ago, while doing research on this topic, I was put in touch with an ancient woman belonging to one of the great families of old New York. She showed me her memorabilia of the 1890s, among them a photograph of a woman of that time, legendary for her beauty, flamboyance, and . . . lovers. When next I called, I learned that my informant had died. But she had already set me on the search for the story of a woman like this. In the course of that search, I found the orchidaceous heroine of the *Edmonts*, and in her world—New York of 1895, with its contrasts of wealth and poverty, excesses and violence—I found the setting for my novel.

Douglas J. Keeling
A Case of Innocence
Obviously, where I come from directly affects my writing in a multitude of ways. Not nearly as apparent is the effect of where I come from in more of a philosophical context. My Midwestern upbringing has fostered a resentment toward the intrusion of "big city" influences on our more peaceful communities. My professional interaction with real people involved in the nitty-gritty realities of life often forces me to take on a hardened, cynical attitude. My keen awareness of my roots—my family, my community, my heritage—lodges firmly in me a belief that there is truly such a thing as a "quality of life" that should not be abandoned as unattainable. All of these more abstract factors, these landmarks of where I come from emotionally, intellectually, psychologically, spiritually, factors that inevitably find their way into the characters in my fiction, have, quite probably, every bit as much to do with how or what I write as where I come from geographically.

Marti Leimbach
Dying Young
I grew up in Maryland with my mother and sister and brother. Mom was a reporter. She came in every evening, dropped her press tags into the mail basket, and banged away at the typewriter. The typewriter in our house was like the Steinway piano in others' houses. It was set upon a U-shaped hunt table, had a mass of complicated keys, made all sorts of noise when bothered. I found it as irresistible as a tire swing in summer. All of my mother's friends were freelance writers, columnists, or photographers. Several had written books. I understood at an early age that being a writer was a large responsibility, and that to do it well meant that you had to always pay attention, to people, to events, to words. I grew up paying attention, and so my apprenticeship to fiction writing began very early. I wrote *Dying Young* . . . when I was just beginning my twenties.

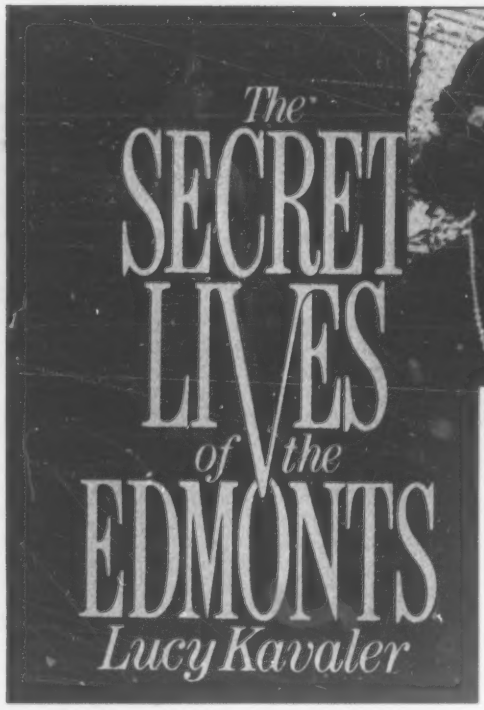
Bentley Lyon
White Crow
Where I'm from has less to do with my writing than what breakfast cereal I eat. After the effects of genetics and *The Evening News*, my raw material is a compost pile of life experiences as a forester, husband, father, marine, barroom banjo player, and some other things I'd rather not mention. The Forest Service had me working in a couple of dozen places like Hat Creek, California and Maputo, Mozambique. Along the way I learned several languages, met a lot of fascinating people, wrote a lot of reports, and developed a hatred for the *Government Style Manual*. Maybe that last item is most responsible for my turning to commercial (from government) fiction.

Ann duMais McCormick
Northern Exposure
Northern Exposure is a contemporary adult novel about fear of loss. As the daughter of an Air Force officer, I have often had to leave friends behind. It was wondering what became of all those lost friends that led me to begin *Northern Exposure*. Another impetus to my writing is my memories of long trips by car and the feeling that motion is synonymous with knowledge; that getting somewhere literally is the same as getting somewhere figuratively. I always viewed a change of locale as a chance to become someone else, to start over on myself. Now, as a writer I see my job as trying to connect the seven-year-old who lived in California to the woman who now lives in Michigan.

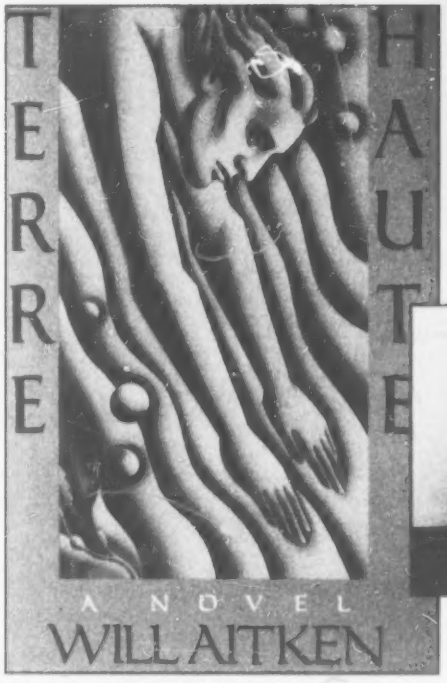
G. Wayne Miller
Thunder Rise
In the more than 350 years that Millers have been in America, only one has left New England for good—and that was a cousin, not me. So it was only natural that I set my first novel, *Thunder Rise*, in Massachusetts, where I was born and raised. History casts a pall over New England, and it is down there, poking around in the shadows, where I am most comfortable with my writing. Part horror, part medical mystery, part thriller, *Thunder Rise* is based on an old New England legend of an angry Native American god. It is a modern-day journey into a darkened world where the souls of children are the stakes.

Michael Musto
Manhattan on the Rocks
As the *Village Voice*'s night-life and entertainment columnist, it was a breeze writing my first novel, *Manhattan on the Rocks*—a comic, first-person sojourn/*roman à clef* through downtown, uptown, and celebrity parties, all set against the backdrop of a ravaged New York. This is the beat I cover, and translating it into a novel gave me the chance to opine, pontificate, and dish with a breeziness journalism can't always offer. Thanks to my being a Catholic Italian from the boroughs . . . I also had it fairly easy coming up with the book's large-scale Italian wedding and other scenes of kitschy ethnicity.

Max Owen
In the Minds of Men
For me, at least, with family and loyalties on both sides of the Atlantic, perhaps it's the fact of not really being *from* anywhere that has had the greatest influence. However, to attempt an answer, I was raised and educated in England, which meant boarding school at seven, an absence of television, and a reliance for escape upon the contents of a library stocked in main with writers such as



Lucy Kavaler



Will Aitken

Jeffrey Farnol, G.H. Henty, John Buchan, and H. Rider Haggard. If anything could predispose one toward the broad category of "adventure" writing, I imagine that would be it.

Richard Parrish
Our Choice of Gods
When a meteorologist studies a hurricane, he first goes into the eye, looks around, and makes his observations. But all of his assessments are done in a placid place, far from the vortex of the whirlwind, where reflection can be at leisure and assessment well cushioned from the storm. The same is true of my novel of Israel and the Palestinians. After a year and a half of living in Jerusalem in the eye of the storm, buffeted by disturbing and confusing crosswinds, I returned home to Tucson, a calm place where no hurricanes strike, no whirlwinds wreak destruction. And here, well cushioned from the storm outside, roiling from the storm deep inside, I wrote the story I felt compelled to tell.

Mary Pjerrou
Coz
The landscape that I create in my novel *Coz* is vastly different from the one where I grew up. The one—Southern California—is hot, flat, desert-like, overcrowded, and horribly over-developed; while the other—Only Mountain (where *Coz* takes place)—is cool, forested, sparsely populated, gothic, and mysterious. They are the exact opposite of each other. I imagine that I created the one in reaction to the other. *Coz* is a metaphysical thriller, narrated by a midwife, about an old woman whose womb is a "black hole" that sucks everything around her into reverse time. Southern California is certainly a place that makes you wish time could go backward, and everything could be undone and sent back to where it came from. In that sense, *Coz* comes from where I come from—a place of extremity.

Shona Ramaya
Flute
Did my Indian roots affect my writing as much as living in a different culture did? Although I like to explore cross-cultural interaction, I feel my obsession is with myth and its consuming power—how myths affect people who have crossed over cultures and transgressed cultural and social boundaries to the point of no return. Entrapped in myths of power, obsessed with becoming an other, and crossing boundaries to achieve this state of complete abandon and madness—these are the people who obsess me, and these I create.

G. Wayne Miller

ROGER RESSMEYER

Holly Uyemoto

Richard Parrish

DAN MCPARTLAND

Douglas J. Keeling

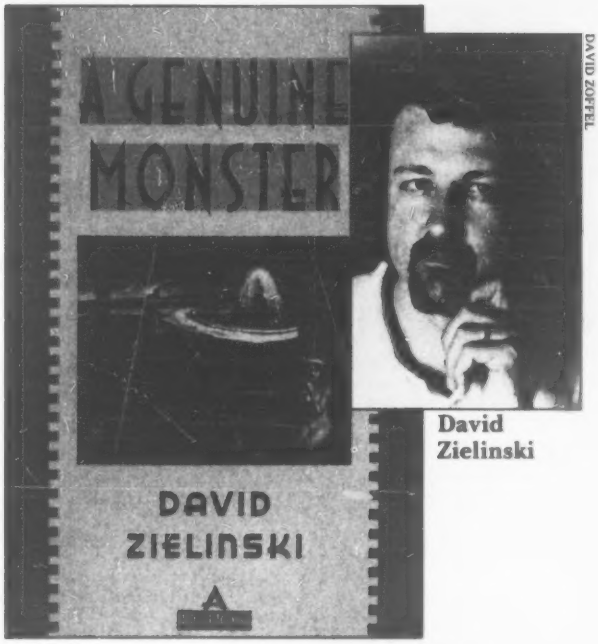
Richard Snodgrass
There's Something in the Back Yard
Though I lived for 20 years in the West, my writing didn't come into its own until I returned to live in Pittsburgh and western Pennsylvania, where I was born and raised. Why? I'm not sure. Perhaps it is the direct, workingman speech I heard growing up; perhaps it is the strong work ethic inherent in this part of the country. My style, though conversational, is full of twists and turns, and perhaps I didn't feel free enough to let my imagination go until I was rooted here again. Whatever, it wasn't until I returned here to rewrite *There's Something in the Back Yard* that I was able to find my own unique *voice* in my work and my writing finally came alive.

Linda Spalding
Daughters of Captain Cook
Growing up in Kansas made me a dreamer—like Dorothy—always dreaming of perfect places. Then, when I was 14, I went to Hawaii for a summer. Entirely lovely, it might as well have been called Oz. But, of course, below the surface, just behind the amazing blossoms and inside the fine, old houses, there was all the pain and trouble that comes when one world meets another one and old ways are suddenly lost. When I went back to Hawaii ten years later, I stayed. I stayed to write about that older world and to tell the story of a young couple and their child who come to Hawaii from the Midwest and bring with them an innocence that can't survive that lovely, troubled place.

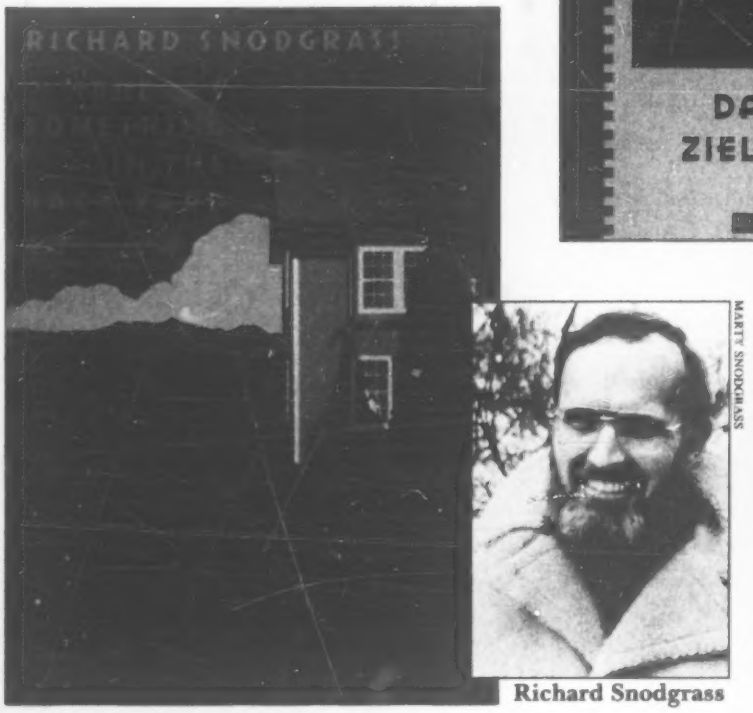
Evelin E. Sullivan
The Dead Magician
Born in Germany and having to come to America while still quite young, I can only speculate that the German influence in my sense of grandeur and tragedy is a conflict between an ideal world and one that falls far short of that ideal. But my years in America have most influenced me as a writer. Having lived in both New York and California, I know American culture as an outsider, but also someone who is deeply American. But perhaps what has most influenced my work has been my experience with the life of writing and writers: what the lives of writers are like, what motivates them, what haunts and obsesses them, their insecurities, and their often complicated personal lives.

Holly Uyemoto
Rebel Without a Clue
My writing is shaped largely by my dual cultural upbringing as an only child with Japanese ancestry in primarily Caucasian university towns. But where I've lived is not as important as who I've lived with. When my

Melvin Dixon



David Zielinski



Richard Snodgrass

grandmother died of cancer, my grandfather came to live with us. I knew all about the importance of self-reliance, humor, humility, respect, and cultural tradition from my parents and I knew what they said was right but my grandfather gave everything the glow of conviction that only a balanced, happy 88-year-old man can give. He died a few years ago, but he affected my writing and me so much by humanizing all the nobility I'd heard people were capable of but I had never seen. Borrowing his fearless ease is something I aspire to. It's presumptuous for a 19-year-old to wish for something that a man who survived and triumphed over such painful adversity had, but I doubt he'd mind. He was a generous guy.

John Weir
The Irreversible Decline of Eddie Socket
My novel is a tragicomedy about loss within the gay community in New York City during the mid-1980s, sort of a musical comedy cross between *The Yearling* and *Boys in the Band*, scored by Rodgers and Hart. It is full of fantasies about Manhattan, many of which I absorbed from my parents (both expatriated New Yorkers), and cultivated on my own, as a star-struck kid somewhat out of context in the furthest rural outpost of northwestern New Jersey, where I grew up. The landscape there was scruffy and mean, the people frightened and bland. I was gay, which complicated things. New York was to me a glittering escape from rural idiocy. Of course there is a big discrepancy between my fantasy Manhattan and the city in which I actually live, where I arrived in 1980 about the same time as AIDS. I think my book has the tone, then, of a disappointed romantic. It is about failed love, among other things, and one of its rejecting lovers is New York.

David Zielinski
A Genuine Monster
I've written a coming-of-age novel, with a twist: my central character fails to make the transition to manhood, and much of the blame lies with the setting (San Diego, California). San Diego has been my home for most of my 36 years, and I have always been aware of this major city's lack of personality. Despite the veneer of lovely beaches and tourist attractions, this city lacks a center and a shape; consequently, it's hard to grow up here. My writing—at times vicious and at times phantasmagorical—reflects an artist's struggle to define himself in terms of place. Achieving that definition within a chimerical paradise is a conflict that lies at the heart of my novel.

The First Novels

Listed below, under the state or country in which the authors reside, are all the first novels reported to *LJ* that are currently scheduled for publication between September 1 and January 31, 1990.

ARIZONA

Richard Parrish, **Our Choice of Gods** *(Birch Lane Pr: Carol Pub. Group—September)*

CALIFORNIA

Camilla Carr, **Topsy Dingo Wild Dog** *(Birch Lane Pr: Carol Pub. Group—October)*
Carl Djerassi, **Cantor's Dilemma** *(Doubleday—October)*
Judith Freeman, **The Chinchilla Farm** *(Norton—October)*
Mary B. Hall, **Emma Chizzit and the Queen Anne Killer** *(Walker—December)*
Gail Harper, **Double Exposure** *(Story Line Pr.—September)*
Fenton Johnson, **Crossing the River** *(Birch Lane Pr: Carol Pub. Group—September)*
Louis B. Jones, **Ordinary Money** *(Viking—January)*
Yvone Lenard, **Chantal** *(Delacorte—October)*
Bruce McAllister, **Dream Baby** *(Tor Bks.—October)*
Frank Norwood, **Man in the Moon** *(St. Martin's—December)*
Mary Pjerrou, **Coz** *(Spinsters/Aunt Lute—October)*
Daniel Pollock, **Lair of the Fox** *(Walker—September)*
Howard Rodman, **Destiny Express** *(Atheneum—January)*
William Shatner, **Tekwar** *(Putnam—October)*
Evelin E. Sullivan, **The Dead Magician** *(Dalkey Archive Pr.—October)*
Holly Uyemoto, **Rebel Without a Clue** *(Crown—September)*
Barbara Wilkins, **Elements of Chance** *(Contemporary Bks.—October)*
David Zielinski, **A Genuine Monster** *(Atlantic Monthly Pr.—January)*

COLORADO

Joe Weber, **Defcon One** *(Presidio Pr.—September)*

DELAWARE

John W. Putre, **A Small and Incidental Murder** *(Scribner—January)*

FLORIDA

Shelley Mickle, **The Queen of October** *(Algonquin Bks.—October)*
Geoffrey Shervell, **Killer Cola** *(Ashley Bks.—November)*
James Swain, **The Man Who Walked Through Walls** *(St. Martin's—December)*

GEORGIA

Tina McElroy Ansa, **Baby of the Family** *(HBJ—October)*
Anna Ashwood Collins, **Deadly Resolutions** *(Walker—September)*

ILLINOIS

Armand V. Partipilo, **Wrong Man** *(Strawberry Hill Pr.—November)*

INDIANA

Patricia Aakhus, **The Voyage of Mael Duin's Curragh** *(Story Line Pr.—October)*

KANSAS

Douglas J. Keeling, **A Case of Innocence** *(Birch Lane Pr: Carol Pub. Group—November)*

MASSACHUSETTS

Robert Chibka, **A Slight Lapse** *(Norton—January)*
Marti Leimbach, **Dying Young** *(Doubleday—January)*

MICHIGAN

Doug Allyn, **Cheerio Killings** *(St. Martin's—October)*
Beauford Cranford, **The Rattlesnake Master** *(Available Pr: Ballantine—January)*
Ann duMais McCormick, **Northern Exposure** *(St. Martin's—January)*

MINNESOTA

John Camp, **The Fool's Run** *(Holt—September)*
Ellen Hart, **Murder** *(Seal Pr.—October)*

MISSOURI

Peter Hernon, **Earthly Remains** *(Birch Lane Pr: Carol Pub. Group—November)*

NEW MEXICO

Bentley Lyon, **White Crow** *(St. Martin's—November)*
Francis Roe, **Doctors and Doctors' Wives** *(NAL Bks.—January)*

NEW YORK

David Breskin, **The Real Life Diary of a Boomtown Girl** *(Viking—October)*
Gabriella De Ferrari, **A Cloud on Sand** *(Knopf—January)*
Melvin Dixon, **Trouble the Water** *(Univ. of Colorado & Fiction Collective—September)*
Elizabeth Dunkel, **Every Woman Loves a Russian Poet** *(Donald I. Fine—October)*
Guy Durham, **Stealth** *(Putnam—October)*
Judith Hawkes, **Julian's House** *(Ticknor & Fields—November)*
Brooks Haxton, **Dead Reckoning** *(Story Line Pr.—September)*
Lucy Kavaler, **The Secret Lives of the Edmonts** *(Dutton—November)*
Jeanne Mackin, **French Woman** *(St. Martin's—November)*
David Michaelis, **Boy, Girl, Boy, Girl** *(Bantam—October)*
Molly Moynahan, **Parting Is All We Know of Heaven** *(Harper—January)*
Michael Musto, **Manhattan on the Rocks** *(Holt—September)*
Liz Nickles, **Hype** *(NAL Bks.—September)*
Shona Ramaya, **Flute** *(Viking—December)*
Gloria Vanderbilt, **Never Say Good-Bye** *(Knopf—October)*
John Weir, **The Irreversible Decline of Eddie Socket** *(Harper—October)*

NORTH CAROLINA

John Kessel, **Good News from Outer Space** *(Tor Bks.—October)*

OREGON

Molly Gloss, **The Jump-Off Creek** *(Houghton—September)*
Phillip Underwood, **Lee Tanner** *(Walker—October)*

PENNSYLVANIA

William Costopoulos, **The White Lady War** *(Ashley Bks.—January)*
Max Owen, **In the Minds of Men** *(Walker—October)*
Richard Snodgrass, **There's Something in the Back Yard** *(Viking—October)*

RHODE ISLAND

G. Wayne Miller, **Thunder Rise** *(Arbor House: Morrow—September)*

VERMONT

Dorothy Hillman, **The Fallen Nun** *(Ashley Bks.—December)*

VIRGINIA

Patricia D. Cornwell, **Postmortem** *(Scribner—January)*
Neal Holland Duncan, **Baby Sonist** *(Peachtree Pubs.—October)*
Richard B. Schwartz, **Frozen Stare** *(St. Martin's—December)*

ARGENTINA

Abel Posse, **The Dogs of Paradise** *(Atheneum—January)*

AUSTRALIA

Robyn Davidson, **Ancestors** *(S. & S.—October)*

CANADA

Will Aitken, **Terre Haute** *(Delta: Dell—November)*
Eric McCormack, **The Paradise Motel** *(Viking—September)*
John Lawrence Reynolds, **The Man Who Murdered God** *(Viking—November)*
Linda Spalding, **Daughters of Captain Cook** *(Birch Lane: Carol Group—September)*

ENGLAND

Scott Bradfield, **The History of Luminous Motion** *(Knopf—September)*
Amanda Brookfield, **Alice Alone** *(St. Martin's—October)*
Jennifer Carnell, **Murder, Mystery, Mayhem** *(Harper—October)*
Victoria Glendinning, **The Grown-Ups** *(Knopf—January)*
Mark Illis, **A Chinese Summer** *(Viking—September)*
Deborah Levy, **Beautiful Mutants** *(Viking—November)*
Bob Marshall-Andrews, **The Palace of Wisdom** *(Dutton—January)*
Roderick C. Morris, **Jem** *(Thomas Dunne Bk: St. Martin's—November)*
Maureen O'Brien, **Close Up on Death** *(St. Martin's—September)*
Peter Ransley, **The Hawk** *(Viking—September)*
Frank Ronan, **The Men Who Loved Evelyn Cotton** *(Pantheon—September)*
Paul Sayer, **The Comforts of Madness** *(Doubleday—January)*
David Wingrove, **Chung Kuo** *(Delacorte—January)*

FRANCE

Rene Belletto, **Eclipse** *(Mercury House—January)*
Darrell Delamaide, **Gold** *(Dutton—October)*
Hella S. Haasse, **In a Dark Wood Wandering** *(Academy Chicago—October)*

IRELAND

O.R. Melling, **Falling Out of Time** *(Viking—September)*

SOUTH AFRICA

Mike Nicol, **The Powers That Be** *(Atlantic Monthly Pr.—September)*